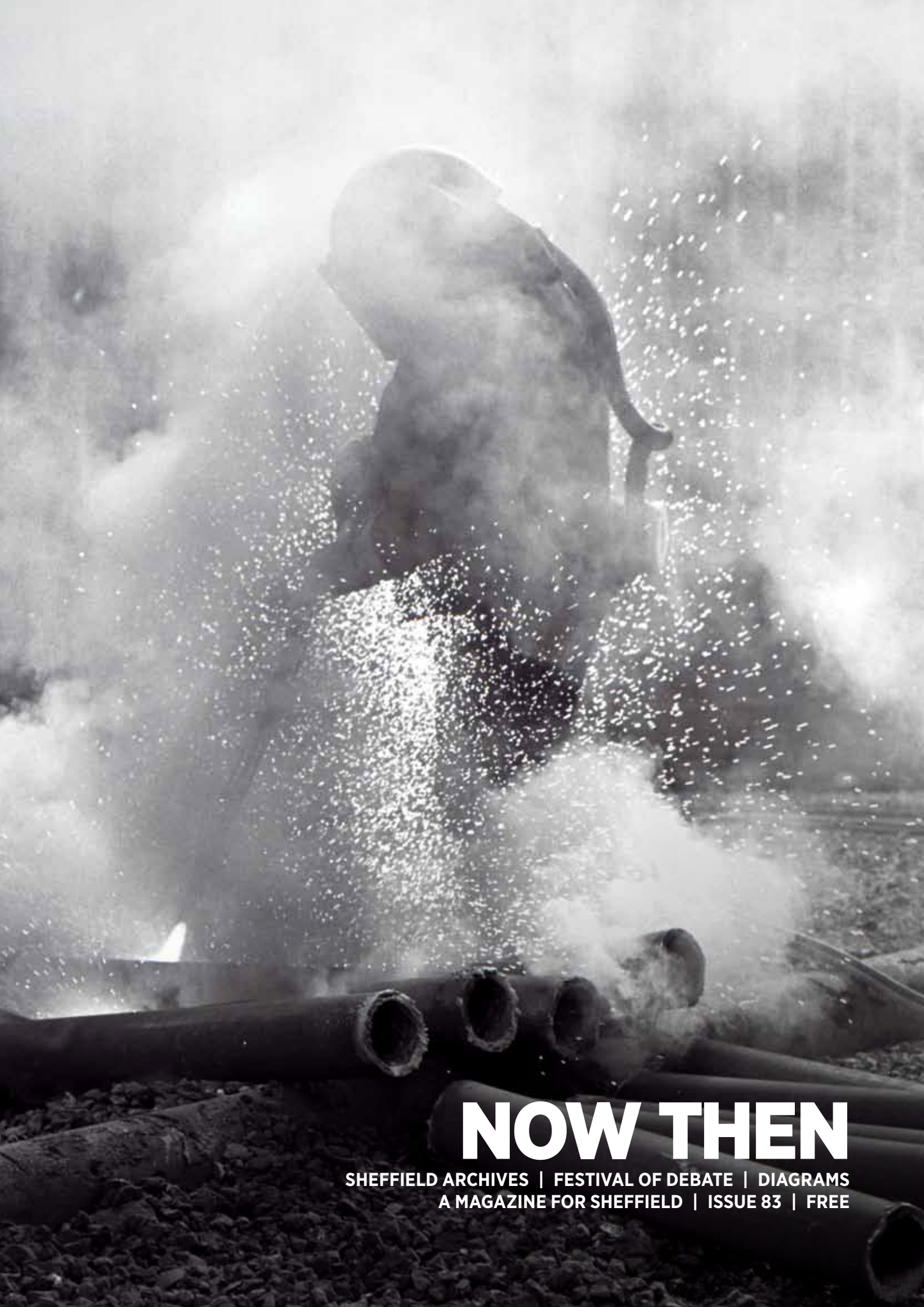




NOW THEN

SHEFFIELD ARCHIVES | FESTIVAL OF DEBATE | DIAGRAMS
A MAGAZINE FOR SHEFFIELD | ISSUE 83 | FREE



NOW THEN

IS A **FREE** , **INDEPENDENT MAGAZINE PUBLISHED IN SHEFFIELD AND MANCHESTER. IT IS ALL ABOUT SUPPORTING INDEPENDENCE IN ART , TRADE AND CITIZEN JOURNALISM . LOCAL PEOPLE ARE STRONGLY ENCOURAGED TO CONTRIBUTE AND EACH MAGAZINE INCLUDES ARTWORK FROM A DIFFERENT FEATURED ARTIST .**

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Background art by Michael Latimer



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EDITORIAL

We've hit the ground running in 2015 with the Festival of Debate, which we will host in March and April ahead of the General Election. It's a series of debates, discussions, Q&As, workshops and speeches aimed at getting people talking about the issues that matter to them. Read more on page 7 or visit festivalofdebate.com. Full programme announced very soon.

Rather than featuring an artist this month, we tasked a group of photographers and enthusiasts with putting together some images from Sheffield Archives. Read more in our interview with senior archivist, Cheryl Bailey. A refreshing change for us.

David Edwards returned to the Moor Market to follow up his piece from Now Then #75, and you can read his thoughts on page 10. Elsewhere, we've got interviews with Sam Genders, aka Diagrams, and K.O.G and The Zongo Brigade, and Andrew Wood bids farewell to the Radical Tourist on page 9.

SAM

sam@nowthenmagazine.com

Our world is increasingly unequal, characterised by apathy, disconnection and the interests of the few. We can do better.

Now Then is a platform for independent art, trade, music, writing and local news.

It's about supporting the things that make a community what it is – creativity, cooperation, collaboration, conscience and consciousness.

Anyone can contribute to the magazine both online and off, remotely and in person, in support or in opposition - the discussion is what matters.

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Our Pick of Independent Sheffield

Evolutionprint



SHOWROOM
WORKSTATION
SHEFFIELD



Sheffield United Football Stand, Bramall Lane Ground, air raid damage, 1940



69 West Riding Home Guard training civilians, 1940s

LOCALCHECK

A POLEMIC TO KICK OFF 2015

.....

I don't really listen to politicians, but last month David Cameron said something odd. He wouldn't debate on TV unless the Green Party were invited. The unexpected result was soaring Green Party membership. Many people are looking for alternatives that are pro-planet, not pro-profit.

People are suffering poverty, on the streets or behind closed doors. It's happening now to the marginalised. Next it will hit the layer of middle class jobs called things like 'admin' and 'finance'. Sheffield City Council's backroom staff is still a fairly sizeable workforce and they're facing cuts right up to 100% closure. The long-term trend is the disappearance of middle incomes. That's not scaremongering. It's the austerity and outsourcing which mainstream politicians call essential. It's left, right and centre across the media as well, with a few honourable exceptions. It's terrible - an earthquake event equivalent to the Thatcher era. It's the pit closures again, but this time they're coming for the office workers.

I was brought up believing that we would roughly find the best way forward in a democratic mixed economy welfare state. Now corporate competition wins all and welfare leads to inefficient dependency. I don't agree with the basis of these views, but my opinion counts for nothing. It makes more sense to ask what will happen next, and this means following the money. Oxfam says the richest 1% will own more than the rest of the world's population by next year. Power corrupts, and that sort of power corrupts absolutely.

Sorry if this sounds a bit negative, but there are huge things happening out there. The capitalist wet dream is looking very dried up. 'Free trade' clearly puts wealth and power into the same few dirty hands. But there's massive opposition brewing.

Back on the ranch, Sheffield can feel like The Shire, Tolkien's idyllic, slow-moving backwater. What can we do from here? Keep in touch and stand up for neighbours, family and friends as much as possible - that's timeless advice for a crisis. Co-operate, campaign, join social organisations, look for alternatives. You can choose. Sheffield has loads of groups working for change.

Sheffield's Positive Money group believes that new systems are needed and they're working on this. National network coordinator, Dora Meade, attended their January meeting on the future of this growing movement. Their Banking 101 videos explain the ridiculous truths behind our current money supply. It's a bubble waiting to burst.

See the bigger picture, like the Transition Town movement. They have an increasingly relevant viewpoint on everything from food production to power supply, working on community transition because our way of life will inevitably change. Sheffield's various Transition groups are part of a city-wide network, waiting for you to roll up your sleeves and help make change.

I can't be bothered with politicians, but politics matters because life matters. When the supply of money, food or water stops, people either die or get moving and get organised.

Alt Sheff

positivemoneysheffield.pbworks.com
transitionssheffield.org | alt-sheff.org

.....

PEACE IN THE PARK BY NIGHT

13 JUNE

Sadly postponed in 2013, Peace in the Park returned in 2014 with the best ever festival. The exciting new plan starts with Peace in the Park by Night on 13 June 2015 - live music, DJs, sound systems, stalls, bars, hot food and more. Next year it will be Peace in the Park by Day, 11 June 2016.
peaceinthepark.org.uk

ONE BILLION RISING FLASH DANCE

14 FEBRUARY | PEACE GARDENS

One Billion Rising is a response to the terrible statistic that 1 in 3 women are raped or beaten in their lifetime. A flash dance protest against this will take place at the Peace Gardens on 14 February, 12.30-1.30pm, followed by a Valentine's event at Crookes Social Club from 7pm.
onebillionrising.org/events/flash-dance

OPUS INDEPENDENTS PRESENTS

FESTIVAL OF DEBATE

CURATED BY OPUS INDEPENDENTS, THE FESTIVAL OF DEBATE WILL BE A SERIES OF DEBATES, PANEL DISCUSSIONS, Q&AS, ARTISTIC RESPONSES AND KEYNOTE SPEAKER EVENTS IN SHEFFIELD ACROSS MARCH AND APRIL 2015.

THE AIM IS TO CREATE A MEANINGFUL DIALOGUE AROUND KEY SOCIAL, POLITICAL AND ECONOMIC ISSUES IN THE LEAD-UP TO THE GENERAL ELECTION ON 7TH MAY.

FESTIVAL OF DEBATE IS OFFERING WORKSHOPS IN FEBRUARY ON EVENT MANAGEMENT, JOURNALISM AND MARKETING IN EXCHANGE FOR VOLUNTEERING HOURS DURING THE FESTIVAL. IF THIS SOUNDS GOOD, GET IN TOUCH AT [HELLO@FESTIVALOFDEBATE.COM](mailto:hello@festivalofdebate.com)

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FESTIVAL OF DEBATE

JOIN THE DISCUSSION

.....

Solutions for change rarely appear out of thin air, in vacuum, and it's almost certain that they don't achieve consensus unless widely discussed and debated. Responsibility for changing our world into a place where social justice, happiness, equality and wellbeing are commonplace is a task that we, the people, must take on. Look at the world around you and don't let yourself stagnate, or succumb to a narrative of blame or apathy at the sheer magnitude of hurdles, but instead, embrace the problems for what they are – an opportunity to make a difference.

The Sheffield Festival of Debate will take place in the run-up to the next general election on 7 May, consisting of a series of panel discussions, debates, Q&As, artistic responses and keynote speaker events across a two-month period between the beginning of March and the end of April. The aim is to create a meaningful dialogue around key social, political and economic issues, which we hope to record and host online for all to access. The vast majority of the events will be free entry.

way that is democratic and for the good of the majority then these issues need to be publically debated and an informed consensus reached. At the root of most issues we face today lie problems of access – access to information, access to resources and, in a wider sense, access to individual agency itself.

Future generations will question the decisions we have made on a variety of topics, from the environmental to the economic. The Festival of Debate, with its outcomes and processes recorded and posted online, will act like a message in a bottle, letting our children know we were at least aware of the problems facing us and their potential impact on the future.

In a more immediate sense, the last five years have been notable in the social conflicts raised, from the Occupy movement through to austerity measures and all that lies between. On 7 May we will hold a general election, giving people the chance to vote in favour of not just the character of party leaders, but also their suggested solutions for long-term change. Join the discussion.

“AT THE ROOT OF MOST ISSUES WE FACE TODAY LIE PROBLEMS OF ACCESS”

The festival is curated by Opus Independents and Now Then with the support of many third sector organisations, community groups, traders and universities. The list is too long to name them all here, but you know who you are. In 2014, members of Opus recognised not only the need for people at a grassroots level to discuss the social issues and solutions of the day, but also that this was something that Opus, as a small social enterprise with good access to distributing creative information and networks in the city, had the resources to deliver.

We make no claim to be representative of all the issues. We make no claim that this is a one-stop solutions shop and that all will be well after 7 May. We are just providing the opportunity for groups, organisations and individuals to get together over a range of issues and discuss them. Hopefully together we will all realise that the fundamental question is not finding a solution, but picking a series of already available options and deciding collectively how best to implement them for the benefit of all.

Our society is facing a host of issues which require informed decision making and strategic planning. If this is to be done in a

THE FESTIVAL OF DEBATE NEEDS YOU

This festival will be run on a shoestring budget. We do not have access to large amounts of funding or a wide range of other useful resources. If you are interested in enabling these discussions and debates to take place, volunteer your time with us. Volunteers will have access to event management, marketing and journalism workshops conducted through February. But most importantly, volunteers will have the satisfaction of knowing that through their hard work, potentially thousands of people have access to new information, creative discussion and individual agency.

James Lock

If you would like to help out with the Festival of Debate, please contact us at hello@festivalofdebate.com festivalofdebate.com



Steam Locomotive, Abbeydale area, 1893



Girls Dancing in Sailor Uniform at Western Road School, Crookes, 1903 - 1905

RADICAL TOURIST

PART 3: FINDING CLUES TO THE FUTURE

.....

Steve bounds up to me wearing incongruous mirror shades. “Jeff Lynne?” I tease him. “Purely research, my friend. They’ve got GPS and a head-up display.” I’m confused, as he’s always seemed hostile to the hi-tech. “Come with me,” he continues. “We’re going to the future.”

His language reminds me of how people used to talk about the future, a brave new world of posterised colours and Festival of Britain voiceovers. Steve promises to show me how to predict the future. “It’s all about looking for clues, following the logic,” he says. “Look at the buildings that are in the process of falling down, and the ones that are still being built. Look at who uses those buildings, and there’s the future.” He gestures to a row of recently completed student flats with electric gates. “No street frontage, nothing happening at all. The more of these that are built, the quieter the streets become. A quiet city.”

He has a point. Some older buildings are enjoying new leases of life, as Leopold Square did a few years ago, while others are

telling me what I can already see or giving me a new layer of information? Can I concentrate on the real world when I’ve got subtitles? That’s what I’m trying to work out.”

He spins around. “Now look at these hipsters. They’re not looking at the street at all. They’re not seeing. The hipster’s on the wane. High-functioning clothes for walkers, runners and climbers are taking the place of vintage drainpipes and pumps. That’ll change the way people move about. I know people who run to work now. That was unheard of five years ago. Carry that trend on a bit, and running will be a mode of transport, and the shops and gadgets that cater for them will flourish. I went to Russell’s Bike Shed at the railway station. That one place can change the way people travel. You can park your bike and get it fixed at the same time.”

Ever the idealist, Steve suggests that all this running and cycling points the way to a car-free Sheffield. Most of the city’s car parks are in amongst the buildings that are dying, marking

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“WE’RE HANGING ON TO THAT 50s VISION OF A FUTURE OF LEISURE”

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in limbo, waiting to be rescued or demolished, like the Salvation Army Citadel behind John Lewis. Some new buildings still have the box-fresh scent of the purpose their designers intended, but many carry ‘To Let’ signs above empty windows. “The site hoardings prepare you for the kind of future these places will land in,” explains Steve. “Look at this one. ‘Building for the Professionals of the Future,’ it says here, but what are they doing in the pictures? Sitting at clean tables, drinking takeaway coffee. No books, no notes, no tools - just coffee. Caffeinate, contemplate, profit. We’re hanging on to that 50s vision of a future of leisure, and pulling down the little workshops to make room for it. Where are the buildings for people to actually do stuff in?”

“OK,” I ask, “So how does this relate to your satellite sunglasses?” I’ve opened a can of worms. “I see people walking along, not looking at the streets but at their smartphones. Maps, satnavs, guide books - I’ve always seen them as cheat notes. If you can manage without them, you’ll learn a whole lot more. They stand between your brain and the place you’re in. They translate it for you but they also conceal it from you. Are these glasses

the shallow graves of former buildings. “Imagine how much space we’d have for other things if it wasn’t for storing cars,” Steve waves his arms expansively. “Pocket parks, playgrounds, flea markets, some new buildings. The main reason that doesn’t happen is that car parking makes shed loads of money, so the landowners really want people to bring their cars here. Change the real estate economics a bit and we could have whole new sets of interesting spaces. To me, that’s what the future looks like.”

We part company as he unchains his bike by a plot off Carver Street that has been vacant for well over ten years. I watch him head off across Charter Square, dodging the traffic that jostles its way between unloved buildings from the 60s and 70s. The future looks a long way off to me.

Andrew Wood

@andrewthewood



Photo by Chard Remains Photographical

MOOR MARKET

TIME FOR PLAN B?

.....

Last June (Now Then #75), we looked at the progress of the Moor Market after its first few months of operation. At that point it was too early to reach definitive conclusions, but it was apparent that there were some significant challenges to be addressed. With the market now beginning its second year of trading, the overall picture is becoming clearer.

Footfall has remained static at 60,000 visitors per week, against an initial target of 100,000. Last November it was reported that 15 traders were planning to leave after Christmas, with the occupancy rate potentially falling to 75%. The reality has been less dramatic. Only three traders left after Christmas, new stall holders are in the pipeline and the occupancy rate has

remained around 85%. There have also been some positive developments, a new website has been launched and a loyalty card has been introduced.

The more apocalyptic scenarios have not materialised, but the challenges that have been apparent from an early stage are still unresolved. One of the main concerns from stallholders has been the level of rents and service charges. The initial rent free period has ended and, although the rent now being charged is lower than the original proposal, there are many traders still struggling to afford it. In general it seems that the food and drink sector of the market is faring better than the non-food sector, although the exact situation varies trader by trader.

What is the Moor Market 'offer'?

One of the fundamental challenges for the Moor Market is the lack of vision or clarity about the market's identity. Which customers is it aiming for and what is it offering them? In an ideal world, the demands of potential customers for the new market would have determined the goods and services to be offered. The reality was that there was a very pressing need to re-locate traders from the old Castle Market. The hope was that most of the Castle Market customers would migrate, whilst the new location would also attract new customers from those living and working in the area and from other areas of the city. The new Moor Market was packaged as a 'market for all', but it's now clear that this formulation is not working.

At 60,000 visitors a week, the new site is attracting fewer customers than the 69,000 average for the old Castle Market and well below the original 100,000 target. The current offer is too diverse to be developed into a clear, targeted marketing strategy. There is a good range of food and drink on offer, but the disparate range of non-food products and services and the variations in cost and quality make it hard to develop a compelling story as to why new customers should make the effort to come to the Moor Market.

Shoppers looking for the lowest prices can find equivalent or cheaper goods and services elsewhere, while shoppers who are interested in Sheffield's variety of successful craft, vintage and farmers' markets will not find this sector significantly represented

traffic to the Moor and this should in turn benefit the Moor Market, but this will not have any impact for at least 20 months. There is also the complication that the new Primark is likely to compete directly with the market's clothing stalls and it's questionable how much daytime traffic the cinema will generate along the Moor.

A more immediate proposal is to change the entrance area of the market, bringing in a range of artisan food and drink pop-up stalls along the left-hand side of the main entrance to provide a more enticing 'shop window' for the market. There is also the potential for this area to stay open later as a standalone element from the rest of the market. This more co-ordinated approach may be more attractive than the current options for new businesses wanting to trial the market.

Opening hours have been a point of some contention over the last few months and there was a significant own goal last summer when three-quarters of the traders voted not to open on the Sunday of Sheffield Food Festival, despite the event taking place on the market's doorstep. On the other side of the argument, Sunday footfall on the Moor is low, traders already work a long day and there is understandable resistance to adding more hours. The way forward may be to vary the current arrangements so that, for example, the market is closed on Mondays but has the flexibility to open on some evenings, Sundays or bank holidays.

The Council is aware of the issues facing the market and individual traders and is in the process of developing a revised business plan to address these challenges, but there is no magic bullet. Last summer, Roger Wade, who set up the successful

"SUCCESSFUL MARKETS ARE LIVELY, BUSTLING, DYNAMIC ENVIRONMENTS"

in the Moor Market. There are some stalls in the market selling higher quality, specialist products, but there isn't a sufficient critical mass to draw in customers specifically looking for more artisan goods and produce. It's telling that Barra Organics, which had been at the Moor Market from the outset, has just moved out to a new location on Sharrow Vale Road.

Common People, who manage pop-up businesses in a range of Sheffield locations, were offered two stalls in the market with the aim of attracting the kind of craft businesses that operate successfully in areas like the Winter Gardens. To date, only Dack Images has trialled the Moor Market site and they have not sustained their interest as the number of customers was insufficient to justify the rent and service charge.

A survey conducted by Sheffield Hallam University last summer identified a lack of atmosphere as a key issue where the market has not met people's expectations. There is no sense of shoppers being offered a distinctive experience which encourages them to visit the market regularly. Successful markets are lively, bustling, dynamic environments, with traders actively selling and engaging with potential customers. Whilst some of the current traders are clearly effective at presenting and selling their produce or goods, this approach is not evident across all the stalls.

What does the future hold?

The Moor is in the process of a major redevelopment. A Primark store is due around September 2016 and a new cinema complex will open in spring 2017. Both developments will attract more

BoxPark pop-up retail scheme in London, was asked for his input on the Moor Market's future direction. His key recommendation was to redevelop the Moor Market as a food-only market with a focus on local produce. This proposal has the merit of addressing the current market's confused identity, but, unsurprisingly, whilst many of the food traders were keen on the idea, their enthusiasm was not shared by the non-food traders.

The differing responses reflect a broader issue. The Moor Market is not a single entity but a collection of 95 traders with differing priorities, approaches and customers. There is a genuine question as to whether the Council is the best body to deliver the entrepreneurial and retail vision needed to drive the market forward, and discussions are currently taking place to consider a range of options. But whether the future management of the Moor Market is delivered by the Council, the traders, a third party or a combination of these, the status quo is unlikely to be viable in the longer term and there are some difficult decisions to be made which are unlikely to find favour with all parties.

David Edwards

sheffieldmarkets.com



Violet May, Record Shop, Matilda Street, 1978



Remaining doorway of Richards of Sheffield, cutlery manufacturers with Manpower Services Commission Offices in the background, 1984

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FOOD

HEALTHY EATING

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By this point your healthy New Year's resolutions may have fallen by the wayside. But all is not lost. You can get back on track without feeling you have to deprive yourself.

Eating more fruit and vegetables offers plenty of positives, from contributing to a balanced diet to giving colour, flavour and texture to dishes. You can cook with the seasons and save money.

According to the NHS Eat4Cheap campaign, "If you were to halve your intake of red and processed meat you could save about £265 a year (based on an average weekly spend on red and processed meat per household of £10.20)."

We spoke to Moya Sketchley from Barra Organics on Sharrow Vale Road and Chris Baldwin from Beanies on Crookes Valley Road to find out more about their

growing network of organic farms and importers.

What do you think of Sheffield in terms of being a healthy city?

[Chris] Sheffield, like any large city, has its share of healthy and not so healthy eaters. Over the past 18 years since I have been working at Beanies, we have certainly noticed a rapid growth in interest in fresh organic produce. Customers have shown an increasing awareness of issues surrounding the production of food, from GMOs to food miles. There is now a strong feeling of support for UK growers amongst our customers and especially those who are based locally.

[Moya] Our customers tend to be more adventurous home cooks looking for ideas for something a little bit different, as well as people managing specialist diets such as coeliac, paleo, vegetarian or vegan.

"EAT FOOD - COOK IT YOURSELF"

local greengrocer businesses, as well as gathering some healthy tips.

Tell us about your business.

[Chris] Beanies are a wholefood shop and greengrocers with a large selection of organic and conventionally grown produce, sourced from local growers and markets as well as growers further afield.

The shop has been trading since 1986 and we are therefore coming up to our 30-year anniversary. For the vast majority of its trading life, Beanies has been a workers' co-operative, wholly owned by the members who work there.

[Moya] Barra Organics is a specialist organic and biodynamic fruit and vegetable shop. It is a small, family-run concern, which in three years has grown from a farmers' market stall, a Moor Market stall to a small shop on Sharrow Vale Road.

My very local produce mostly comes from Wortley Hall organic kitchen garden and Freeman College biodynamic farm at High Riggs, Stannington. I also source from a

There is a good allotment provision across the city and we find that plot holders make great customers as they appreciate the superior taste of home-grown produce and are naturally more tuned in to what we are about.

What are your top tips for embracing a healthy diet?

[Chris] I really like the philosophy of the American food writer Michael Pollan, who says, "Eat food, not too much, mainly vegetables," and, "Eat food - cook it yourself."

Vegetables provide a huge variety of nutrients and offer great versatility to the amateur cook. Cooking your food yourself means that you make the choices and are thoughtful about what you put into your body.

[Moya] The key to great food - other than making the time to plan and getting organised - is sourcing the best quality seasonal ingredients you can get hold of.

Ros Arksey
@nibbly_pig



5-MINUTE STOVE-TOP COOKED PIZZA

Recipe by Barra Organics

Serves 2

-

A peach-sized piece of bread dough
3 tbsps of tomato passata
2 sliced, roasted beetroot
Goat's cheese
Olive oil

Prepare and measure all toppings in advance. Heat an 8-inch cast iron skillet over medium heat on the stove. Dust the dough with flour, shape and stretch with your hands or a rolling pin, and turn around until it's 5mm thick. Transfer to the pre-heated pan.

Quickly blob the fresh tomato or passata over the dough, then the cheese and oil. Cover the skillet with a pan lid and cook for four minutes on a medium heat. Then turn on the grill.

Remove the lid and toast the pizza for one or two minutes until you get a crisp top crust. Allow to cool slightly, preferably on a wire cooling rack. Cut and serve.

BAKED KALE CHIPS

Recipe by Ros Arksey

Serves 4 as a snack

-

300g kale, washed, leaves only
½ tsp cumin seeds
½ tsp paprika
½ tsp sea salt flakes
1 tbsp olive oil

Pre-heat oven to 150°C. Make the seasoning by dry frying the cumin seeds until they smell fragrant, then mix with the paprika and salt in a pestle and mortar until you have a rough powder.

Prepare the kale by washing and drying thoroughly. Strip the leaves away from the stalks, chop roughly and then place a single layer on a couple of baking trays. Drizzle over the olive oil so the leaves are evenly coated, and then bake for ten minutes until crisp. Remove from the oven and scatter over the seasoning.

beanieswholefoods.co.uk | facebook.com/thebarrasheffield

Photo by Moya Sketchley



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Boy Playing Football, Gleadless Valley Estate, 1960s



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Sheaf Market, 1973

WORDLIFE

ALT LIT

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For the New Year, Word Life has been covering Alt Lit, a new genre of creative writing. In last month's online issue hand delivered invitation of Now Then, we shared some of our favourite image macros and this month we're looking at its poetry, which is characterised by its sincerity, use of everyday language and references to the Internet. Alt Lit mostly exists online and tends to come from younger writers - that is, people who have spent the normal amount of hours gazing into screens.

Whatever the formal equivalent is, Alt Lit keeps it real. When it comes to poetry, that means being gnarly, naked and unashamed. That's literally the case in David Devanny's 'the lightning man'. There are no capitals, only a smattering of punctuation and a powerful sudden ending. Are 'the horses' the white horses of waves in the pond or an explosion of excitement? We don't know, because the poem cuts off just when things get most dramatic, as if it can't sustain it.

No moment is ordinary in Alt Lit. In 'that gap at the end of a nineties alternative rock album', Zach Roddis takes everyday things and gives them a divine acclamation. It's like a prayer to the 90s, before falling into a lunchtime daydream.

Rachael Allen's poem 'Random /b/' - one in a series of poems about 4chan, the most popular imageboard on the internet - is about Boxy, an internet personality from the distant past of 2009. Boxy became famous after posting videos of her hyperactive self. No-one could quite figure out if they were real or not. Either way, the videos are strangely enticing and the poem evokes the internet and adolescence.

It's the energy and unpretentiousness of Alt Lit that I love the most. If you're not sure that poetry is your thing, it's definitely where I'd start.

Andy Cook

.....

WORD LIFE VS OCTOPUS 20 February | Theatre Delicatessen | £4

Word Life returns with its first event of 2015 with a prose special at Theatre Deli, the old Woolworths building on The Moor which has turned into one of Sheffield's foremost venues for performing arts. Featuring prose readers and poets reading back to back. Local author Steve Scott and more TBA. To sign up for a slot to read, email wordlife@nowthenmagazine.com.



Interested in performing or writing something for Wordlife? Contact Joe Kriss at wordlife@nowthenmagazine.com

that gap at the end of a nineties alternative rock album

just sat there
waiting
the second cd in the three disc changer
is ready
eager

oh crazybones
oh pokemon card
oh party ring

the smashing pumpkins are playing
tonight,
tonight is the night
we connect pc to pc
and multiplayer red alert

holy whose line is it anyway?
holy limp bizkit
holy sunny delight
holy holy holy holy
holy cha cha slide

you try to swing so high on the swing
so that you loop three hundred and sixty degrees
but you just end up in the woodchip

pitch idea to dragons den
urban dictionary, the print edition
im sorry i cant see this working
im out
im out
im out
im out
im out

Zach Roddis

You Only Live Fifty Million Times was the debut spoken word album from Zach Roddis, a DIY Poet based in Manchester. He is about to launch his debut full length collection of poems, essays and nonsense, a further self-published book called **Tourism**.
@zach2504

the lightning man

there was some kind of genesis
when the three of us became naked
on the mud next to the pond

and we were unashamed to dance
with are dangling parts
wagging about

and we - you me - adam and eve
watched the poet man - the lightning man
hungrily and lustily

undoing the buttons of his shirt
his heart striking lightning
against the sky

before the three of us tumbled into the water to swim
laughed about naked backstroke
were joined by horses

David Devanny

hand delivered invitation

can you come round this saturday
we're celebrating our divorce

we're having a bbq
and a few drinks
i really hope you can make it

you don't have to bring
anything
and it would be lovely
to see the boys

there will be toasts
to the divorce

my plan is to
set light to dandelion heads
and drink until nightfall
under the gazebo

our house is the one with the balloons

David Devanny

David Devanny is poet and printer from Bradford. He co-runs the specialist poetry publishing house The New Fire Tree Press. His poem 'orange sweatshirt' was shortlisted for The New Media Writing Prize 2013.

Random /b/

Boxxy you are the home of the anonymous. I liked to read on you all my false news - it went across your head like The Financial District and how you glowed with it. I got Tippex and painted you as an angel on my childhood rucksack and wore you proudly to school - you've got the kind of fame of girls who killed other girls in childhood. I wonder if you've ever seen lampposts in LA? Do they have crabs where you are? Sometimes everyone thinks you're dead. I saw a rainbow today but it had nothing on you. Your eyes held entire months of teenage summers when my skin smelt of a scented diary from the garden centre or an Impulse set from Safeways - anyway I think where we lost you was somewhere in the Californian sun squint and glare.

Rachael Allen

Rachael Allen is the poetry editor for Granta. She is co-editor of poetry anthology series Clinic and online journal Tender. A pamphlet of her poems is published with Faber as part of the Faber New Poets series.

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COOL BEANS

A GUIDE TO SOCIAL MEDIA



Oh social media. Good old social media. Facebook, Instagram, Twitter, Myspace, LinkedIn, Google Earth, Age of Empires, Lemon Party. Avoiding social media in this day and age would require moving to a forest and wearing a blindfold. Even then, someone will probably upload a video of you called 'WTF! CRAZY BLINDFOLD FOREST MAN' and you'll be mercilessly ridiculed online and probably die alone because of it. Bearing that in mind, you might as well join in, but to successfully wade through these treacherous world wide webs, I recommend you read the following tips.

1. It's extremely important to show off your achievements online as soon as possible, but feel free to tailor them somewhat. You should most certainly change, "I've got the job! I'm going to be doing door-to-door commission-based sales work for a questionable washing machine company! If I don't sell at least ten of them a day I won't get paid!" to, "I've got the job! So happy right now! Feeling blessed!" Trust me on this one.
2. Beware of connecting yourself with your family members online. More often than not they won't be posting a huge amount, but they most certainly will be sitting there quietly observing their son/daughter/niece/nephew/grandson/granddaughter and judging the living hell out of them. In a similar vein, avoid being connected to your bosses on social media. They'll just collect ammo to blackmail you with.
3. People like to see things, not read things, and nowadays people like to see things more than ever. Did you know that more photos were taken last year than all of the previous years combined? I have no idea if that's true, but I overheard someone say it in a bakery. Top tip – people love pictures of cats, so put up a picture of your cat. If you don't have a cat, borrow or steal one from a friend.
4. If someone has upset you, the most mature way to deal with it is to write an unspecific but heavily accusatory status update

along the lines of, "Was having a great day until SOMEONE spoiled it :'(At least I know who my REAL FRIENDS are now." Everyone who reads it will sympathise with your valiant plight.

5. Something called second screen viewing is all the rage nowadays, where you watch TV and browse social media response at the same time. A select minority also enjoy third screen viewing, which is the same idea but you watch someone else do it through their living room window. Make sure they don't see you!
6. Consider changing your online alias to something cryptographically unbreakable by swapping the first letter of your first and second names, e.g. 'Boe Jloggs', 'Bamuel Sooth'. GCHQ and the NSA won't have a clue.
7. If you're running the social media account for a large company or a business, make sure you speak to all the followers like children. Ask questions like, "Did you have a good day today, then?" and, "What's your favourite colour?" This simple terminology is sure to engage the plebs and result in more \$\$\$.
8. Being online makes you an expert on political and social matters, and the only way to show that you're an expert is to share unchecked articles that reinforce and vindicate your opinion on any given subject.
9. There is nothing undignified about using social media to promote yourself to potential partners. Pictures of your body posted under flimsy pretexts, like "New dress #shoptilly-oudrop" or, "Just been lifting at da gym," will make clear your priorities in life.
10. Remember – if it isn't posted online, it didn't happen. Uploading photos of your most intimate moments and tagging them #YOLO is a must, no matter how much your partner objects. And don't forget, any meal worth over £10 must be Instagrammed. Don't forget the classy retro filters.

Advice Arnold



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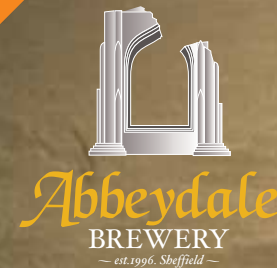
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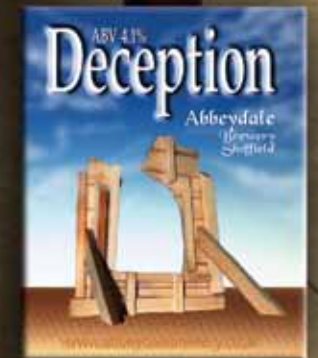
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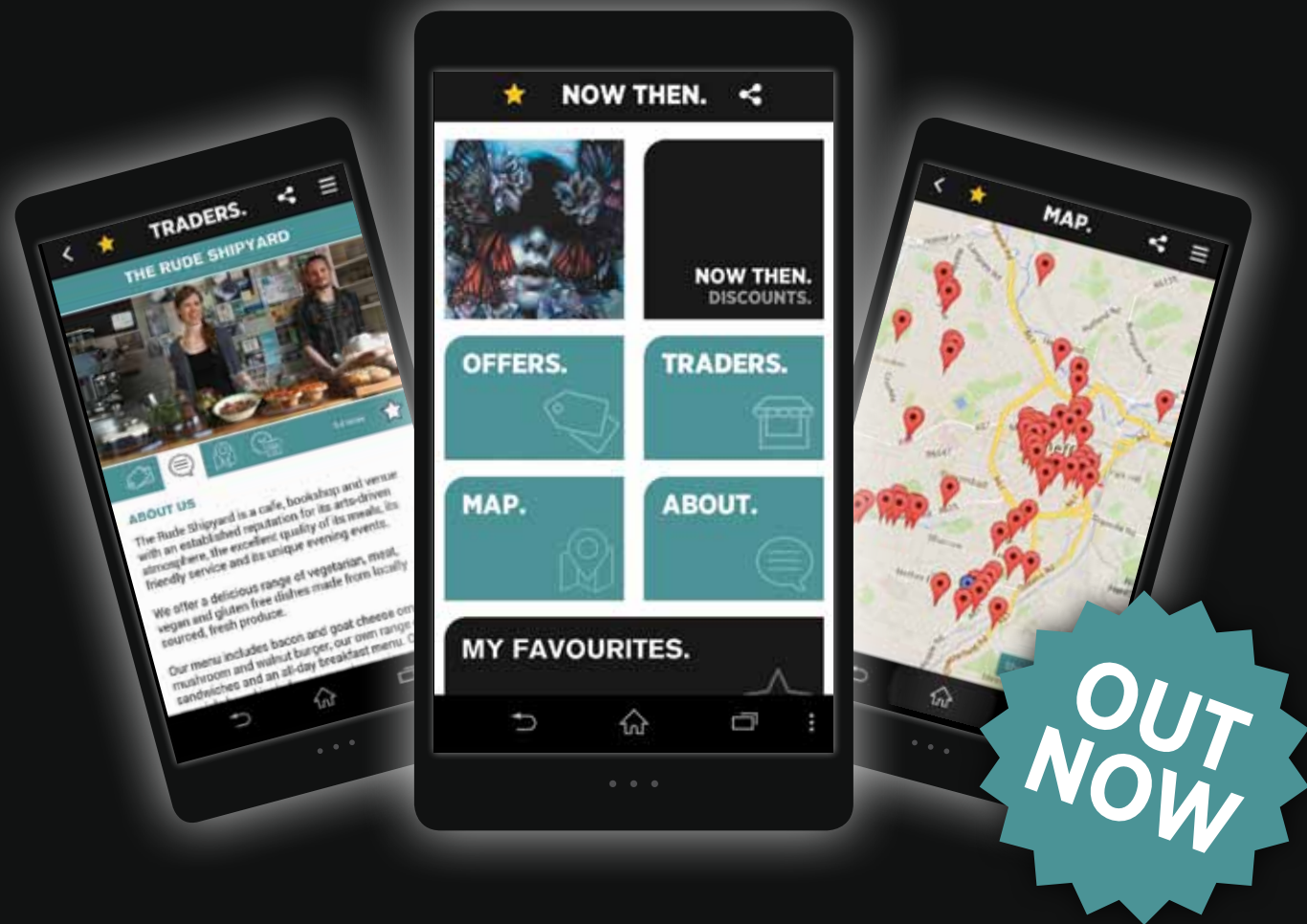
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SHEFFIELD ARCHIVES

COLLECTING PIECES OF THE PUZZLE

.....

It's easy to miss the Sheffield Archives building on Shoreham Street. Nestled next to Red Tape Studios, between BBC Radio Sheffield and the Showroom, it's the first port of call for anyone researching the history of their city and holds some extraordinary items, a tiny fraction of which make up this month's art feature.

The photos featured in this magazine were generously donated to Sheffield Libraries by organisations and individuals in the interests of preserving and documenting Sheffield, past and present. Giving me a guided tour of the strong room, temperature controlled to protect its contents and normally closed to the public, senior archivist Cheryl Bailey tells me there is 6km of storage shelving, with items dating back to the 12th century. Books, newspapers, photos, minutes, maps, films, hospital records – anything that offers a piece of the city's historical jigsaw, however small. Browsing Picture Sheffield, the photo website featuring 60,000 of the Local Studies Library and Archive's images – less than half the total number – it's impossible to take in the sheer size of that jigsaw, and how each piece interacts with every other.

Keeping on top of new items is a mammoth task in itself. "Every year I think we get about 120 separate, new collections that come in. It can be anywhere between 500 and 1,000 boxes of material. New collections come in quite regularly, and they can come from anywhere," Cheryl says. She and the other archivists are tasked with making a judgement call on what to keep at the archive. It's also up to them to field enquiries and requests from members of the public, which can number in the hundreds every month.

Another point of interest is the Edward Carpenter Archive, which documents the life of the social thinker, poet and early gay rights activist, who moved from leafy Sussex to Sheffield at the age of 30 in pursuit of 'the simple life'. Though the archives normally exclude 3D objects, they make an exception for Carpenter, a sorely underappreciated part of Sheffield's radical history. "We've got all of his writings, his correspondence, his library and his photographs, and then we've got a few personal effects, such as his sandals. We don't normally collect sandals!" When I arrived at the archives, a member of the public was handing Cheryl a book which turned out to have an inscription by Carpenter on the inside cover. Another piece of the puzzle.

In 2010, local photographer Clive Egginton walked into Sheffield Archives, and he and Cheryl started talking about documenting different communities in Sheffield, depositing them at the archives and making them freely accessible to anyone, working under a collaborative umbrella project called Archive Sheffield. Clive had already done a lot of documentary photography in and around Sheffield and was working on a PhD about archiving

photography. The front cover of this magazine is a shot taken by Clive at ELG Haniel Metals in Sheffield.

"He'd take time to get to know people before taking his camera in. Then he would work quite unobtrusively, and produce these wonderful images of Sheffield and Sheffield communities. He documented a traveller site, a convent, police training, a blind archery club, a pigeon homing society – all these things. Clive's photographs provide a window into these microcosms of Sheffield life."

Clive and Cheryl secured Arts Council funding in 2013 for Archive Sheffield to commission three local photographers – Clive, Andy Brown and Gemma Thorpe – to document different communities. "The finished product would come to Sheffield Archives and we would keep it forever, and hopefully encourage more photographers to deposit their collections here."

Tragically, Clive was diagnosed with cancer last year and passed away in October, but the Archive Sheffield collective continues to fly the flag for documentary film and photography. Rosy Nesbitt took over Clive's commission, working with service users at Sheffield Alcohol Support Services (SASS), and Andy Brown and Gemma Thorpe have focussed on documenting places of worship and the local Chinese community respectively. All three commissions will be shown at Sheffield Cathedral during February and March (dates below). Nathan Gibson and Marcus Sarko are also working on new projects for Archive Sheffield in 2015.

Piecing together the puzzle as best I can, the motto of Archive Sheffield rings true, not just for the photo commissions and exhibitions, but for Sheffield Archives and the city as a whole: "Sheffield is not place – it is people."

Sam Walby

Thanks to Andy Brown, Nathan Gibson, Gemma Thorpe, Marcus Sarko, Rosy Nesbitt, Cheryl Bailey and Dan Cox for curating this month's photo feature.

The City as Bricolage, the Archive Sheffield exhibition at Sheffield Cathedral, features Rosy Nesbitt (w/c 16 February), Andy Brown (w/c 23 February) and Gemma Thorpe (w/c 2 March).

pictur Sheffield.com | archive-sheffield.org
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Edward Carpenter (right) and George Merrill, early 20th century



Children at Play, Park Hill Flats, 1960s

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Sharrow Cycling Club, early 20th century



Buffer girls at Mappin and Webb, Queen's Road, 20th century

SOUND

THE SOUND OF PROTEST IN 2015

.....

Everyone seems pretty angry at the establishment these days. By ‘these days’ I mean, of course, all days, across all demographics and every quadrant of the political spectrum. But there sure is a lot of it right now. For the Left, it’s witnessing Reagan and Thatcher’s neoliberalism in full swing, watching in horror as every public institution gets carved up and sold off, while the looming threat of corporate initiatives like the Transatlantic Trade and Investment Partnership (TTIP) seem destined to put even more power in the hands of big business. For the Right, it’s an erosion of free speech through a programme of cultural Marxism, diluting free speech with political correctness. Race riots are tearing America apart. Iraq and Afghanistan are still fresh in the memory. So where are the great protest songs of our generation? Where is our Dylan, our Seeger, our Clash?

Perhaps we’re looking for protest music in all the wrong places. There are more than enough anti-war songs, from the Vietnam War and other misadventures, and we’re all familiar with

Maybe the baton got passed when no-one was looking. Hip hop has always been a reliable vehicle for political dissent, from Public Enemy to Ice Cube, but somewhere along the line the focus dropped. Even the occasionally erudite likes of Jay-Z and Kanye West put their heads together in 2011 and came up with **Watch the Throne**, a record that might be worth listening to if you could hear it over the sound of all the back slapping.

Then El-P and Killer Mike made a record. Last year’s sequel to their brilliant collaboration, **Run The Jewels 2** finally sounded indignant enough to match the landscape, and criticised those who didn’t share the feeling: “The fellows at the top are likely rapists / But you’re like, ‘Mellow out man, just relax, it’s really not that complicated’ / Well, pardon me, I guess I’m just as sane as you explained / Or maybe sanctifying the sadistic is deranged.” Zach de la Rocha got in on a verse and it didn’t sound laughable. El-P started dedicating shows on their tour to Mike Brown and Eric Garner. Suddenly Mike was being invited onto national news

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“PERHAPS WE’RE LOOKING FOR PROTEST MUSIC IN ALL THE WRONG PLACES”

.....

the right-on sentiment that they convey. Springsteen and Neil Young still drag them out. Band Aid 30 felt more patronising and out of touch than ever. Arguably the most commercially successful protest album of the 21st century so far, Green Day’s **American Idiot**, feels a little embarrassing. It is one of the biggest rock bands in the world calling your bluff, looking you in the eye and saying, ‘But you wanted the Clash, right?’ It’s a throwback, and an unsuccessful one. It feels like something’s missing from all these voices. The voices of the underpaid and underprivileged. The real outsiders.

Protest music that feels vital today comes from the artists who are writing about the issues that actually are vital today, not the old tropes. ‘Standing in the Way of Control’, The Gossip’s hit single that attacked anti-gay marriage legislation in the US, stood out as an utterly modern example of where the genre felt like it should be going, taking some of that good old-fashioned righteous anger and directing it at the culture wars carving up 21st century politics. Pussy Riot broke out against the backdrop of Putin’s archaic laws against homosexuality, and actually went to jail for it.

shows to discuss the riots in Ferguson, like the opinion of pop stars mattered again.

For all those calling its time of death, the protest song lives on. It just doesn’t look like a white man with a guitar anymore. It’s Beth Ditto. It’s Pussy Riot. It’s Killer Mike. It’s female, black, gay, disenfranchised, and more pissed off than ever.

Matthew Neale

runthejewels.net

LIVE

.....

SEVEN TORS

23 JANUARY
LEADMILL

Until fairly recently, playing the bigger venues in Sheffield was largely restricted to touring bands or local acts who’ve ‘made it’. We’re not a city blessed with a plethora of good smaller venues, so it’s great to see local musicians being afforded the opportunity to shine on a bigger stage. Sadly, this opportunity is often limited to fairly generic indie bands, but tonight at the Leadmill Seven Tors head up a bill which epitomises some of the often overlooked talent living in the city.

Robberie are a band who never fail to make me smile. They are indie pop to the core, singing songs about ex-boyfriends, bird watching and being a geek. I’ve only seen them play in very small rooms, but they easily make the transition. They deserve much more recognition than they get.

Lomas appear to have added a harder edge to their sound. They’ve always had that in their arsenal, but it seems to be a theme running through their newer songs tonight. The quartet have clearly got talent and myriad ideas, and occasionally it all comes together. They need to build on aspects of songs like ‘Lose Your Mind’ and take it from there.

Pocket Satellite make a (sadly) rare appearance in Sheffield. Since they formed back in 2009, they’ve (partially?) relocated to London and evolved from being an acoustic folk pop act to a more rounded and more assured band. The five-piece have a lot of support if the now packed Steel Stage is anything to go by. If they can sustain regular touring and releases, the band could be poised to have a big year.

Seven Tors’ music has also developed markedly since I last saw them. They’ve morphed into a fully-formed pop beast, and the move away from a folk-based ethos is clearly working for them. They look at home in this environment and it will be exciting to see where they go from here.

Rob Aldam

NIGHT FLOWERS

23 JANUARY
AUDACIOUS ART EXPERIMENT

The Audacious Art Experiment saw one of the year’s first interesting musical stop-offs in Sheffield. London/Hull band Night Flowers headlined a night at the ever-ambitious DIY space that was stylistically and emotionally broad.

The first act, The Skipping Forecast, played acoustic folk that was characterised by harmony, with an interesting vocal tension between male and female counterparts. It was a steady start – simple, distant and clever.

Then there was Elk who, as a side note, happened to be fronted by my friend’s former English teacher. As recent recruits to the Audacious label, they were performing in simultaneously the most relevant and most daunting location. It was an unassuming start that evolved in to indie pop with grubby inclinations.

Tye Die Tapes’ post-punk representatives Pjaro were, as ever, noisy and thoroughly well loved, playing music that was fun but with an underlying sense of menace.

Headlining the disparate carousel of acts were Night Flowers. Like their name would have you believe, musically they mess about in the overlap of delicate and dark, playing gutsy shoegaze. Vocalist Hester Ulliyart made the performance, with soft but insistent vocals that complemented the five-piece’s angry ebbs and flows.

They played tracks mostly from last year’s self-titled EP, notably ‘Neverland’, which arcs with broad optimism but also an acute sadness. If ever a song could sound sarcastic, it would be ‘Embers’ - upbeat and melodic, but with a defiant something lurking under the surface. It’s hard not to draw parallels between them and the oft-cited The Pains of Being Pure at Heart. That said, The Pains of Being Pure at Heart themselves come from a prestigious canon of woozy, happy-sad shoegaze, of which Night Flowers are compelling additions, and bring something of a bittersweet Northern sentiment.

Lucy Holt

MR MENDEL

24 JANUARY
HARLEY

A night at the Harley is never a dull affair, particularly if it’s hosted by Banana Hill, Sheffield’s most colourful promoting duo who live for the excitement of beats from all over the globe. In typical fashion, crowds were pretty slow and steady towards the beginning of the night, but it wasn’t long before the man of the hour, Mr Mendel, had packed out the dance floor.

A native of Amsterdam, Mr Mendel is known all over Europe for his globally influenced style. This marathon set never took a step back or gave anybody a moment to relax, each exotic track filling the audience with an overwhelming urge to move. With echoes of sounds from all over the world, the set was always going to be eclectic, but there was a playful and passionate through-line weaving the three-hour mash-up into one perfectly crafted piece. Sampling a few familiar tracks with music which was so much fun, you felt like you knew it all anyway. There wasn’t anybody in the room who wasn’t having a fantastic time. Having focused mainly on hip hop in his early career, it was clear to see that Mendel has evolved into something much more than that, without entirely leaving those roots behind. Nowadays he is said to only have one condition when making his selections – “As long as it’s good, soulful music.”

As a resident of various clubs back home, I’d be really interested to see Mr Mendel live in Amsterdam, as I’m sure what was already an energetic and exciting set would flourish in a familiar setting. For the travellers amongst you, look out for his name if you’re passing through for a guaranteed night of fun.

Tasha Franek

LISTINGS

HOSTED BY
ALEX HEF-TEE

.....

Happppy New Year! Did we all get through Jan alright? There’s no such thing as bad weather, just bad clothes, so leave the house and throw yourself around on these seven occasions at least. Special Friday 13th danger edition. Everyone out on Friday 13th!

RICHARD DAWSON

10 February | Audacious Art Experiment | £8

Beardy, unique, Geordie, compelling, proper funny, discordant, harmonious, unstructured, talented, reyt good – all of these words spoken over a station announcer tannoy in a list like train destinations might begin to describe this fantastic singer-songwriter.

DJ FORMAT

13 February | Riverside | £4adv

Quality Control returns with a sharp little night at The Riverside presenting a set from DJ Format. This pioneer of the UK hip hop scene will be spinning his selection of classic hip hop, funk, latin, psych and beyond.

FLAPPER

13 February | Harland Works | £6.60

In five years we will be in the 20s! The Great Yorkshire Dance Orchestra provides the vintage 1920s tunes to flap around to. Professional dancers will be on hand to teach you the flapping moves.

PANGAEA

13 February | DAda Bar | £4

Sheffield’s number 1 tropical, happy, smiley, bouncy, planet spanners return for their last date at the intimate DAda Bar. Soca, jungle, klezmer, ska, afrobeat, unicorns puking glitter and some of the city’s finest underground DJs and MCs.

NEWHAM GENERALS

13 February | Yellow Arch | £8/£10

Liquid Steel Sessions celebrate their eighth birthday with cult grime heroes Newham Generals and the new yet old-school grime duo Elijah & Skilliam. At a packed and newly refurbished Yellow Arch, this night will be very hyper indeed.

RODNEY P

13 February | Harley | £5/£8

North East producers Lively Up put on their first Shef City social presenting UK hip hop legend Rodney P, Shepdog representing Lively Up and Sheffield’s own Kidlib.

ELITE FORCE

21 February | Yellow Arch | £10/£12/£13

Dusk til Dawn celebrate their second birthday with a huge happy night of bouncy raving. Unfortunately moved from the old Wicker Arches, it will now take place at Yellow Arch on 21 Feb instead of late Jan.



DARK DARK DARK

FLOOD TIDE
Melodic

As fictional eulogy to a lost friend, portrait of the closed and the closing towns of post-industrial America, paean to the Bohemian dream of life on the move, collaboration with art collective the Swimming Cities of Switchback Sea, documentary of a DIY raft-building project on the Hudson River, and showcase of Dark Dark Dark's versatile turns at folk, jazz, Americana and ambient set pieces, **Flood Tide** is a truly multi-platform endeavour.

Written, directed, edited and produced by bassist Todd Chandler, and featuring the band themselves as the direction-less protagonists, the film's gentle pace allows the music to take centre stage. The songs here provide emotional cues to the story arc that stand up as mini-narratives of their own. The busy click-clack that forms the rhythmic backbone of 'Jobs', for example, succumbs to the quiet guitar and piano meditation of 'Night', before 'Building' picks up a more industrious pace, with banjo and harmonica leading the jaunt.

The musicianship is simple but elegant throughout, with occasional flourishes of guitar, violin, double bass and brushed drums allowing the piano to lead the melody in most instances. The vocal numbers that are performed in the film - several cutely tied into the narrative as busking efforts, performed to support the characters' increasingly cash-strapped enterprise - are absent here, although we are treated to glimpses of the band's more lively repertoire, including the closing accordion shuffle of 'Quarry'.

As a collection of musical vignettes, Flood Tide offers a separate impression - a band putting their hand to a task outside their typical remit, and coming out with a beautifully sparse record that stands up entirely on its own merits.

Matthew Neale



FANTASY FM

THE LOST TAPE
Klasse Recordings

It's 1991. Rave culture is at its peak across the UK. Sheffield, and Yorkshire in general, is a well established part of the scene. It's within this world that Luca Lozano and Omega III started DJing. It would be their future career, and one that would see them travel the world. On **The Lost Tape** they return to their roots, a world of bleep and bass with a bit of Yorkshire piss taking thrown in.

Part 1 sees Luca Lozano at the helm, opening with white noise, looping synths and a pirate radio intro from MC Weavo. Infinity's 'Judgement Day Part 2' starts proceedings and soon descends into the likes of Nightmares on Wax and LFO. Old adverts for raves and radio stations drift in and out. Get lost and you could find yourself in the 90s, in the back of a steamed up hatchback on a cold Sheffield night.

Omega is in charge for the second half of the hour-long tape. The pace increases now and shout-outs from Weavo continue, this time "to all the jungle heads", acknowledging the route the music starts heading down. Highlights range from 'Hooligan 69' to the madness of Zomby's 'Ecstasy Versions'. Omega's selection is more engaging, tracks come quicker and it's a great way to end the mixtape.

The Lost Tape takes you back to an era when dance music was changing the music landscape. Not only is this Luca and Omega's history, but Sheffield's history - a reminder of the way the North has always embraced dance music. Most importantly, in a time when electronic music takes itself far too seriously, it's good to hear a couple of blokes putting the fun back in.

George Springthorpe



SIEVEHEAD

SIEVEHEAD
Kids of the Lughole

The Lughole has become a fertile DIY venue for Sheffield's punk scene. Despite only opening its doors just over a year ago, it has proved to be a thriving space for local and touring bands alike. They've started a label, Kids of the Lughole, and the first release is Sievehead's self-titled 7".

Sievehead are an exciting new band who seemingly arrived on the Sheffield scene from nowhere, but have made a huge impression in only a few months. They released a demo, which later sold out on a limited cassette run. The new record contains four songs, originally recorded for the demo by Ben Hunter at The Audacious Art Experiment, which have now been remastered by Daniel Husayn.

The three-piece is comprised of talented young musicians (Joe, Bry and singer Dave, aka Dirdsbead) and is synonymous with the kind of talent and creativity Sheffield's thriving DIY scene is spawning. In terms of sound, an easy comparison would be to liken them to a band they've already supported, Eagulls. While it's often difficult to replicate the energy of a live show on record, they've succeeded in harnessing their intense febrile spark on each of the songs. With the new production their songs feel even more fresh and vibrant.

'Desire', 'Tanned', 'Energy' and 'Shadows' all show a surprising strength of songwriting for a band in their infancy. A combination of strong musicianship and a great singer makes **Sievehead** a superior record. There are elements of DIY punk, garage rock, post punk and surf rock. They're one of the best new bands to emerge from this city in the last year. 2015 will be pivotal for them, and if Sievehead continue to progress at the same breakneck speed, who knows where they'll end up.

Rob Aldam



SPIT 'N' STRINGS

HEAVIER THAN ELEPHANTS
Self released

Tuneful, humorous and at times acerbic and reflective, the debut release by Spit 'n' Strings is a mix of acoustic hip hop and witty social commentary. The band are from Sheffield and their Yorkshire accents come through strongly on **Heavier Than Elephants**, especially within the lead vocals of Tom Douglas, giving the music an authenticity, which is what good hip hop has always been known for. The other members are James McManus (guitar/vocals), Dave Murphy (bass/backing vocals) and Chris Basford (drums).

Heavier Than Elephants has a varied approach. There are tracks like 'Everything 'n' Nothing' and 'Supply and Demand' which touch on drug abuse and inner city violence, then there's the likes of 'Radio 4', which comments on everyday fears of getting old and boring. Few rappers, British or otherwise, would compose a song as self-deprecating as 'Trail Blazer', whose chorus has the line, "He was a trail blazer and I was a shy boy." Other surprises are 'Move Yer Body', a moving depiction of true friendship, and 'Butterflies', a sombre and cerebral love song.

The LP has been expertly produced by Dave Sanderson at 2Fly Studios, who has given the record an open and welcoming feel, and the group's use of live instruments instead of samples lends the music a warmth and accessibility. While Spit 'n' Strings haven't made anything particularly groundbreaking, they have shown that hip hop can laugh at itself, like Digital Underground and De la Soul once did.

Paul Robson



Photo by Paul Heartfield / Chrissie Abbott

DIAGRAMS

SAM GENDERS ON SHEFFIELD AND HIS NEW ALBUM

.....

Sam Genders was one of the creative forces, founders and the voice of folktronica band Tunng before forming the equally psychedelic Diagrams in 2011. Released on 19 January to ward off those post-Christmas blues, Diagrams' new album, *Chromatics*, beautifully combines pop melodies and quirky synths, with lyrics about trying to get a grip on subjective reality one moment ('Phantom Power') and being filled with gratitude for love and life the next ('Brain').

Sam recently made the move from London to Sheffield and travelled far further in search of musical enlightenment when

he took up a five-week residency programme in China last year. Kicking off the New Year with a gig at The Lexington in London in January ahead of a date at Brudenell Social Club in Leeds on 4 March, Diagrams plan to play a few UK and European dates, before coming back for a gig in Sheffield later in the year.

But before he gets itchy feet and decides to run off to play music in another far away land, we manage to pin Sam Genders down long enough for a chat about his food experimentation with pig's brains in China, writing his new album, and how Sheffield has had a positive influence on his music.

How does Chromatics compare with Diagrams' first album, *Black Light*?

I think this is the most positive set of songs I've ever written. There are certainly some dark corners, but hope and gratitude are constant themes and I think that's partly the result of a new lifestyle and being in a new place - the lovely Sheffield.

It's one of the most song-focused records I've made, by which I mean the production and experimentation are very much supporting the music, melodies and lyrics, as opposed to the other way around. I worked with producer Leo Abrahams and he was just amazing - as a guitarist, bass and synth player, but also in his ability to mix the many varied instrumental or sound design elements together and still keep things sounding coherent. Much of the sound of the album is thanks to him and I feel very lucky to have worked with him.

How does the writing process for Diagrams compare to that of Tunng?

Some of it's the same as when I was in Tunng. It's me, sitting at home with a guitar and a notebook. However, this is the first album that I've written all the songs in advance and recorded and arranged at home using my laptop, before going to the studio sessions. It's always been a bit more ad hoc in the past and it made the actual recording process hugely enjoyable when that pressure of having to come up with songs was taken away. Having said that, it was always great fun writing stuff in the studio with Mike [Lindsay, of Tunng] or Mark [Brydon, who

speakers to 300 bemused but warm and welcoming local people on a traffic intersection in the ancient city of Phoenix. They took me out for a slap up meal of pig's brains and cow's intestines afterwards, which was slightly daunting, but the whole thing was a brilliant experience.

I also played to several thousand people as 'guitarist number two' in Chinese rock band, Da Mu, and after much logistical wrangling and negotiation, I put on a show of my own with a full Chinese band, which was lots of fun. I found that things are quite culturally different and things rarely happened as I expected they would. It was a five-week boot camp for learning to live in the present moment and I think it's genuinely changed me for the better.

You moved to Sheffield recently. What made you want to move here?

To be honest, it was largely financial. It's quite a challenge, trying to build a music career whilst also earning money. Being here takes off a lot of financial pressure in comparison to London. My wife and I were also attracted to being closer to the countryside and my family, as many of them are within an hour of Sheffield. Since being here, we've really fallen in love with the environment of the city, its beautiful, wild surroundings and the lovely, friendly atmosphere. It's been a very good move.

Phoebe Seymour

"I THINK THIS IS THE MOST POSITIVE SET OF SONGS I'VE EVER WRITTEN"

produced *Black Light*]. It's nice to work differently from time to time.

What is your favourite track on the album and why?

Probably the title track, because of its old fashioned melody, bleeping synths and existential angst, and quasi-spiritual lyrics.

I hear you used some strange instruments when you played with Tunng. What instruments do you play and what effect does this have on your music?

I only really play guitar properly and that's where I do the most writing, but I do play some synths and piano on the album, as well as an incredible instrument that Leo has called a Luminist Garden. It's a kind of spring reverb or delay unit with all these wires sticking up out of it like electrically-shocked hair. You move the wires with your hand and twiddle a few buttons and you get this instant euphoric gorgeousness.

To a certain extent, I have also been writing on my laptop recently, and that's probably expanded my range a bit more. 'Brain' came out of a fantastic Clavinova piano part that was written by my friend, Matt McKenzie, which I popped into the laptop and then built upon with guitars, beats and vocals.

Last year, you spent five weeks in the Chinese city of Changsha, collaborating with local musicians as part of the British Council's Musicians in China residencies programme. How did that go?

Brilliantly! Unpredictably! It's was a wonderful and utterly bonkers experience. My highlights included playing alongside folk and opera performers through heavily distorted karaoke



Chromatics is out now on Full Time Hobby.

diagramsmusic.co.uk | samandsofia.co.uk

HEADSUP

K.O.G AND THE ZONGO BRIGADE

.....

Over the past year, the enigmatically named K.O.G and The Zongo Brigade have brought their unique, frenetic fusion to an array of pubs, clubs and warehouses across the city. With an EP about to drop, we caught up with the band as they begin preparations for a Tuesday Club headline slot and a summer packed with international festival bookings.

Why is your first release a live EP?

[Tom] It was a time saver, and we know we sound alright live, so it was about getting that same energy and feel. It's also promotion for the tour, enabling us to do everything we're doing this summer. We've been recording a couple of things in terms of videos and that's been going well, but it's just something that really proves our versatility with the different tracks that we do.

Are there any particular highlights on the EP?

[Tom] 'Let Me Love You' is always a nice one.

[Henry] 'Heroes'.

[Franz] Yeah, 'Heroes', definitely.

Why?

[Kweku] The others are crap! [laughter]

[Henry] It's the dynamics of it. Just the structure and the way it builds. We do a segue or medley into 'Let Me Love You' and the two just work really nice, balancing. Really chill then the madness comes straight after.

It's not exactly mainstream music, but you always attract a lot of people to your gigs.

[Tom] Well, you know you're always going to get a performance out of Kweku, and not only that but this is the first time you've started doing....

[Kweku] ...My own kind of roots, African home-grown music, like a fusion of African music and whatever else it out there.

[Tom] From a bunch of white guys! [laughter]

[Kweku] It shows the power we believe in - that music is a universal language. You don't need to be of a certain colour or of a certain race to play. All you have to do is enjoy the music and play it.

How did you all meet?

[Kweku] It's a secret society! The whole project is to have a place where we can play this kind of music. It's alternative and it has a different kind of feel to it. We've all played in various bands and known each other's work. As much as it's K.O.G and The Zongo Brigade, it's everybody's work. Me and Franz just carry it out. We linked up with those who we know have that feel and who can carry it forward. Not just doing it, but carrying it forward.

Where do the ideas for your lyrics come from?

[Kweku] What I sing is what I see happening and we try to fit

that into the music. 'Let Me Love You' is different to your average slow love tune. 'Heroes' is a way of saying where I'm from and what has happened with a different kind of African rhythm. It's all telling stories and Franz complements it with his version of what happens in his life with rap, which is essential to what we do.

There's a really interesting contrast between your vocals.

[Tom] I've never played with an MC before, but now we intentionally write bars for Franz. It was challenging, but now it's standard.

[Franz] I've never played with a band before. We're all learning at the same time. It's gelling together nicely. There's the 'Franz Von Song'. Check out the EP!

[Kweku] The EP represents most of the things we play, but then on the other side, the whole idea we want to break is we can actually play soft stuff. We're not always just hyper. We can also play lounge stuff and that's the versatility we want to bring. We don't want to put ourselves in a box. We can make you party. But we're not a party band... Absolutely we will make you party! It's a big compliment, but we don't just want to be known as a party band. We will play for everybody. We will play in Afghanistan, Mexico, Ghana, Acapulco...

[Ed] And Nottingham next week! [laughter]

Wayne Hoyle



Photo by Nyesoy Photography

facebook.com/zongobrigade

Sheffield Theatres, Headlong and
Rose Theatre Kingston present

THE ABSENCE OF WAR

by **DAVID HARE**



**David Hare's funny,
stinging political drama**

Directed by **Jeremy Herrin** (*Wolf Hall/Bring Up
The Bodies, The Nether*) with a cast led by
Reece Dinsdale (*This House, Coronation Street*).

Fri 6 – Sat 21 February

Box Office **0114 249 6000**
sheffieldtheatres.co.uk

Headlong

**ROSE
THEATRE
KINGSTON**



FILMREEL

EGOYAN AND ME

.....

‘When all this is over, there’s nothing of me that you will be able claim as yours...’

This is not a direct quote. These words are a thought, easily formulated by any survivor of a psychological or physical ordeal. It’s a refusal to remain a victim. It’s inner strength’s own private statement. It was with a confident smile that I offered a version of this thought to my academic experience.

Overall, my film education was far from traumatic, but I remember clearly the all-encompassing sense of disenchantment, the disappointment with the lack of genuine stimulation of one’s talent, and the absolute outrage of witnessing my grades being lowered for not seeking a specific tutor’s approval.

The library at the now defunct Psalter Lane Campus was great, though, and it could’ve easily hosted the moment of that most private thought. It was in my first year at university, amidst the rows of over-handled, sticky video boxes, that I became properly acquainted with the work of Canadian film director Atom Egoyan. As with a handful of other filmmakers that I previously admired, his cinema reflected back a lot of what I held as being precious cornerstones of the art of capturing time.

Slow pace was in perfect harmony with the gradual reveal of intentions in his completely character-driven films. With great recognition, I would also witness, film after film, his sobriety of tone and precise aesthetics – akin to David Cronenberg, a fellow cerebral Canadian – and his understanding of the cinematic potential of the opacity of the human face, of which Michelangelo Antonioni (who redefined modern cinema) was master. But, above all, I would recognise something a lot less tangible.

The cultural displacement that his upbringing (of Armenian descent) generated in him can be seen as the most crucial influence in his films. The rigorous detachment with which events and behavioural patterns are observed can only be attained by feeling removed from the generic traits of the dominant culture. That was something which I was experiencing most acutely at the time (having arrived from Portugal to live and study in England), but in truth had been present throughout my entire life (with my African family roots).

All these aspects can be found in the semi-elliptical masterpieces **The Adjuster** (1991), **Exotica** (1994) and **The Sweet Hereafter** (1997). Yet, in direct contradiction to the personal identification I felt, it’s the latter that marked the beginning of my falling out of love with the man, in the shape of **Ararat** (2002).

Despite being rich in details that I admired and appreciated for being quintessential Egoyan, the aspects connecting the

much-disputed Armenian genocide of 1915 at Turkish hands with fictionalised personal trajectories were uncomfortably heavy-handed. The lack of subtlety which punctuated the film was evidence of a director being too close to the material. Then along came 2005’s **Where the Truth Lies**, the campiness of which sealed my unconscious farewell to his work. Almost ten years would go by, with his subsequent films being glimpsed from afar. Until now.

The Captive (2014) is a psychological thriller revolving around the abduction of a young girl, the impact this has on her parents, the truncated investigation that ensues and the association of the responsible paedophile ring behind it with the pillars of the local community. It’s old-fashioned and Hitchcockian in the best possible sense.

So what are the reasons for its poor reception? From the booing at the last Cannes Film Festival to the general consensus of most reviews, the film has taken a serious beating, which does not correspond to the undeniable quality of filmmaking displayed.

The only two so-called justifications for this could have something to do with, firstly, the fact that Dennis Villeneuve’s delayed release of the similarly-themed **Prisoners** (2013) overlapped with its appearance, and, secondly but more importantly, with an audience’s perception.

Ill-placed expectations have corrupted the vast majority of film viewers to the point that the choice of revealing the culprit from the outset can become detrimental in the appreciation of a film. Everything else – the cohesive tone, the clarity of intention on the part of the filmmaker – is instantly disregarded, as if a ‘whodunit’ would always be better to cope with, because then it becomes a matter of identifying plot holes or being taken by surprise. It’s an utterly selfish approach to a film.

Why is *The Captive* great for me? To put it plainly: because I can recognise all the hallmarks of Atom Egoyan’s cinema in it. The very familiar fascination with the procedural, the well-observed human behaviour leading to questionable methods under duress and the perfect understanding of grief – it’s all there. As the narrative moves back and forth in time, echoes of his best previous films made me smile, like a re-acquaintance with the special traits of an old friend.

The acting is so perfectly-tuned – from Kevin Durand’s terrifying presence to Mireille Enos’s powerhouse of barely contained emotion – that, in the non-verbal finale, there’s a thought you can clearly read on a face made less opaque: ‘There’s nothing of me that you are able claim as yours...’

João Paulo Simões



The Captive (2014)

FILM LISTINGS

HOSTED BY SAMANTHA HOLLAND

AWAY WE GO

SAM MENDES, USA/UK, 2009

SUNDAY 15 FEBRUARY | 7:30PM
215 SHARROW VALE ROAD | £3 OTD

A quirky road trip movie, **Away We Go** follows a couple expecting their first child on their travels around the US to find the perfect place to settle down after their original plans are disrupted by their relatives. This film garnered mixed reviews, but offers ways to think about what constitutes ‘home’ and what’s important in life.

Films/Coffee/Music at #9

MONDAY 16 FEBRUARY | 7PM | CAFÉ #9 | FREE

This month, a selection of shorts from the 50s and 60s with a popular music theme, and covers of Everly Brothers hits performed live to complement the movies. All You Have to Do is Dream and it’ll be the Age of Aquarius! Café open till 9pm, with warming drinks and snacks available.

THE BLUE ANGEL

JOSEF VON STERNBERG, USA, 1930

SUNDAY 22 FEBRUARY | 2PM | SHOWROOM | £7.10
In cahoots with Sheffield’s Magic Lantern Film Club, the Showroom is showing this fabulous Marlene Dietrich showcase as the first of three in a Film Bites season. It’s a stunning movie, in which Dietrich’s character lures an uptight schoolmaster far away from respectability via the machinations of lust and immorality.

DON’T LOOK NOW

NICOLAS ROEG, USA, 1973

THURSDAY 26 FEBRUARY | 6PM | SHOWROOM | £8.10
A meditation on death, this eerie film has a well-deserved reputation for building suspense. Showing as part of the Philosophy at the Showroom season, you will be invited to consider what this film says to us about why we watch horror, and how we can be terrified of things we know cannot be real...

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

.....



THE NIGHT KITCHEN

7 SMITHFIELD
[FACEBOOK.COM/THE NIGHT KITCHEN](https://www.facebook.com/thenightkitchen)

As The Night Kitchen, or TNK as it's known to regulars, approaches its first full year, we wanted to take the opportunity to say well done to everyone involved. Renovating, programming and managing an event space which was previously a disused cutlery factory is a task not to be sniffed at. Doing this on a shoestring budget with a principled ethos is nothing short of a 'water into wine' moment.

Speaking to the gang at TNK, they are over the moon with their achievements to date, and are looking forward with an avid intensity, continuing their commitment to curating forward thinking and innovative line ups while supporting local promoters and artists. Next up will be a Party for the People event featuring Bicep, Deep Space Orchestra, Hesseltime, Sisterhood, Squarehead and Pedram on 6 March. You can get tickets at partyforthepeople.org.uk.

For those of you unaware of the role that Party for the People plays, PFTP is a charity, very much linked to the same group of people behind CADS and TNK. The aim is to donate profit made from ticket income to good causes. The list of charities they support is extensive, including the likes of Oxfam, CRESST, The Long Well Walk and Sheffield Mind. TNK will be celebrating their anniversary in good company, with Locked Groove, South London Ordnance and Space Dimension controller on 20 March. Get down.



TONARM VINYL

401 SOUTH ROAD
TONEARMVINYL.CO.UK

After mulling it over for three years, Scott McMullin took the plunge in 2013 and opened his own record shop, Tonearm Vinyl. I am sure all of our readers can appreciate that the record industry, though seeing a rise in the last few years, is hardly a big money-making opportunity. A labour of love then - something that we at Now Then are intimately aware of and inspired by.

Tonearm is focussed on presentation, quality and value for money. You will not have to step over boxes or clamber over crates to get to the records. You can get a pram in here and console your youngsters with a corner in the shop while you momentarily immerse your Saturday self.

Tonearm is open on Saturdays only and will be launching their new website this month, where you can purchase stock online. They also package and mail out records as gifts for loved ones, whether you have bought them online or at the shop. Also new to the shop in February are custom-made tote bags featuring your favourite classic album covers.

Music-wise, Tonearm covers a massive range, from Buddy Holly to Iron Maiden and beyond. They also have a local music section, supporting local artists, and a bespoke classical and jazz section, new this month. You can use the Now Then Discounts App here as well - spend £25 and get 25% off. You can't say fairer than that.

THE ABSENCE OF WAR

6-21 FEBRUARY, CRUCIBLE

From Academy Award-nominated writer, David Hare, and presented with razor-sharp timing ahead of this year's General Election, comes the highly anticipated new staging of **The Absence of War**. As insightful as it is funny, the play forms one third of Hare's excellent trilogy about British institutions, following the trials and tribulations of a Labour party leader in opposition during the campaign for the 1992 General Election.

Based on Hare's behind the scenes access to Neil Kinnock's campaign for that election, it deals with issues still relevant today - the role of spin doctors, the media and how we see our politicians. Not to be missed.

2WEEKS2MAKEIT

SYFN.ORG

2Weeks2MakeIt is an annual music video competition run by South Yorkshire Filmmakers Network (SYFN). The idea is to randomly pair up participating musicians with filmmakers, who are then given two weeks to collaboratively create a music video, from concept to finished product. Last year's winner, Ham Pocket's 'Fine Line Between Love and Crime', is a sight to behold.

Filmmakers and musicians, you've got until 6 March to sign up. The competition will run 13-27 March, with a gala screening event on 5 April at the Showroom, and there's a £500 cash prize for the winner. Visit the SYFN website or email rob@syfn.org for more info.

NOW THEN DISCOUNTS APP

NOWTHENMAGAZINE.COM/DISCOUNTS

We have passed 4,000 users and 140 listed traders on the Now Then Discounts App. Thank you to everyone who has been so supportive of the project so far. Keep cashing in on those bargains and let us know if you have suggestions for improvements or new independent traders you want to see listed. We are all ears, and we want to make it as useful as we can for the end user.

New traders for 2015 include Somewhere Else Coffee House (£1 cake with any large hot drink), Electric Works (10% off conference bookings in March) and Peter Bland Opticians (10-15% off frames). If you've got an Apple or Android device and haven't had a look yet, give it a whirl.

JAZZ AT THE LESCAR

JAZZATTHELESCAR.COM

Sweet mother of pearl - how do they do it? Jazz At The Lescar continue to make the most daring and cutting-edge jazz bookings in the city. World-class performers (not at all an overstatement) in the back room of a pub for a fiver. It's utterly righteous.

Some recommendations for you - Tipping Point (new project of James Mainwaring of Roller Trio) on 18 February will be a stonker, the marvellously named George Crowley's Can of Worms come to town on 25 February, and the Tam De Villiers Quartet on 18 March will bring a sprinkling of prog, rockabilly and plenty more, led by the virtuoso guitarist. Come one, come all, whether you're a seasoned jazzer or an inquisitive first timer.

MIRAGE

MIRAGECIGARETTES.CO.UK

Is your New Year filled with a variety of commitments to health and wellbeing? One of the most vital nuts to crack is giving up smoking cigarettes. We all know those cancer sticks are deadly, but quitting is tough.

Electronic cigarettes could be your answer. Why not pop by a Mirage shop near you and give it a whirl? The benefits are abundant - you don't stink of smoke, you save money, you can 'smoke' indoors and, most importantly, you'll die at a slower pace than before. Mirage is local, it's independent and they've brought a product to market that could potentially save lives.

CREATIVE ARTS DEVELOPMENT SPACE

7 SMITHFIELD
CADS-ONLINE.CO.UK

Creative Arts Development Space has a vision, which is to create a community of artisan productivity by providing affordable studio and event space to artists and creatives alike. CADS is a registered charity and, given the growth of the organisation since its inception in May 2013, it's fair to say the culmination of this vision is within their grasp.

If you are a local artist interested in renting studio or event space, CADS, located just a ten-minute walk from the city centre in Shalesmoor, could be ideal. Alternatively, it's worth checking out studiosandspace.com, a website listing new studio spaces across Sheffield which has links with CADS.

THE
HARLEY
LIVE

H. HAWKLINE

FRI 06/02 ▶ THE HARLEY

**RICHARD
DAWSON**

MON 10/02 ▶ THE HARLEY

BLOSSOMS

SAT 21/02 ▶ THE HARLEY

SLOW CLUB
SOLD OUT

SAT 28/02 ▶ THE HARLEY

ZUN ZUN EGUI

THU 05/03 ▶ THE HARLEY

MR SCRUFF

FRI 20/03 ▶ QUEENS SOCIAL CLUB

DEMOB HAPPY

WED 10/04 ▶ THE ROCKING CHAIR

TURBOWOLF

THU 16/04 ▶ THE HARLEY

WAXAHATCHEE

THU 18/06 ▶ THE HARLEY

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DREAMER**

+ OUR HOLLOW OUR HOME

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WOLF

+ PRIMITAI

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LIBERTY LIES

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+ COYOTE MAD SEEDS AUTHORITY
+ TOMMY R JONES SHOW

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INHERIT THE STARS

+ DEADSET DREAM
+ DIRTY WATER
+ THE RUBBLE
+ HER PRIDE IS SUFFERING

MON 9TH FEB - £5 ADV - 7PM *#

**FAERGROUND
ACCIDENTS**

+ THE F*CKWITS

TUE 10TH FEB - £10 ADV - 7PM *

JETTBLACK

+ SONS OF ICARUS
+ LTNT

FRI 20TH FEB - £6 ADV - 6.30PM *#

CONAN

+ MASTIFF
+ REGULUS
+ KUROKUMA

FRI 27TH FEB - £7 ADV - 6.30PM *#

INGESTED

+ GUNISHMENT
+ VISIONS OF DISFIGUREMENT
+ TINTAGEL

SAT 28TH FEB - £5 ADV - 6.30PM *#

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CARNIVORES**

+ ALBURN
+ DEAD CENTURY

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WEDNESDAY 13

+ SUPPORT

SAT 7TH MAR - £10 ADV - 6.30PM *#

THE QEMISTS

+ SUPPORT

FRI 13TH MAR - £5 ADV - 7PM *#

HITOMI

+ DEADSET DREAM
+ PIPELINE

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TRAGEDY

+ SUPPORT

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SKARLETT RIOT

+ SUPPORT

SAT 21ST MAR - £12.50 ADV - 7PM *#

OTEP

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+ FERIUM

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THE ANSWER

+ BAD TOUCH
+ THE PICTUREBOOKS

SUN 22ND MAR - £8.50 ADV - 4PM *

HEART IN HAND

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+ LIFERUINER

+ CREATE TO INSPIRE

FRI 27TH MAR - £5 ADV - 6.30PM *#

AXIS OF

+ SUPPORT

SAT 28TH MAR - £15 ADV - 7PM *#

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DAN REED**

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BLACK HONEY

THU 5TH FEB

HUDSON TAYLOR

SOUTHERN

SAT 14TH FEB @ THE ROCKING CHAIR

BOXED IN

SUN 15TH FEB

KING CHARLES

SAT 21ST FEB

MAN WITHOUT COUNTRY

BLOSSOMER

FRI 20TH MAR

LUCY ROSE

THE HALF EARTH

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MON 30TH MAR

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THU 30TH APR

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25th Feb George Crowley's Can of Worms (£6)

4th Mar Tom Green Septet (£6)

11th Mar Jamie Taylor's Outside Line

18th Mar Tam De Villiers Quartet

For full listings, please visit the website

www.jazzatthelescar.com

All gigs £5 unless otherwise stated



Advance tickets: available at Porter Brook
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Venue: The Lescar, 303 Sharrow Vale Rd,

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Contact: Jez Matthews

lescarjazz@gmail.com - 07740 201939

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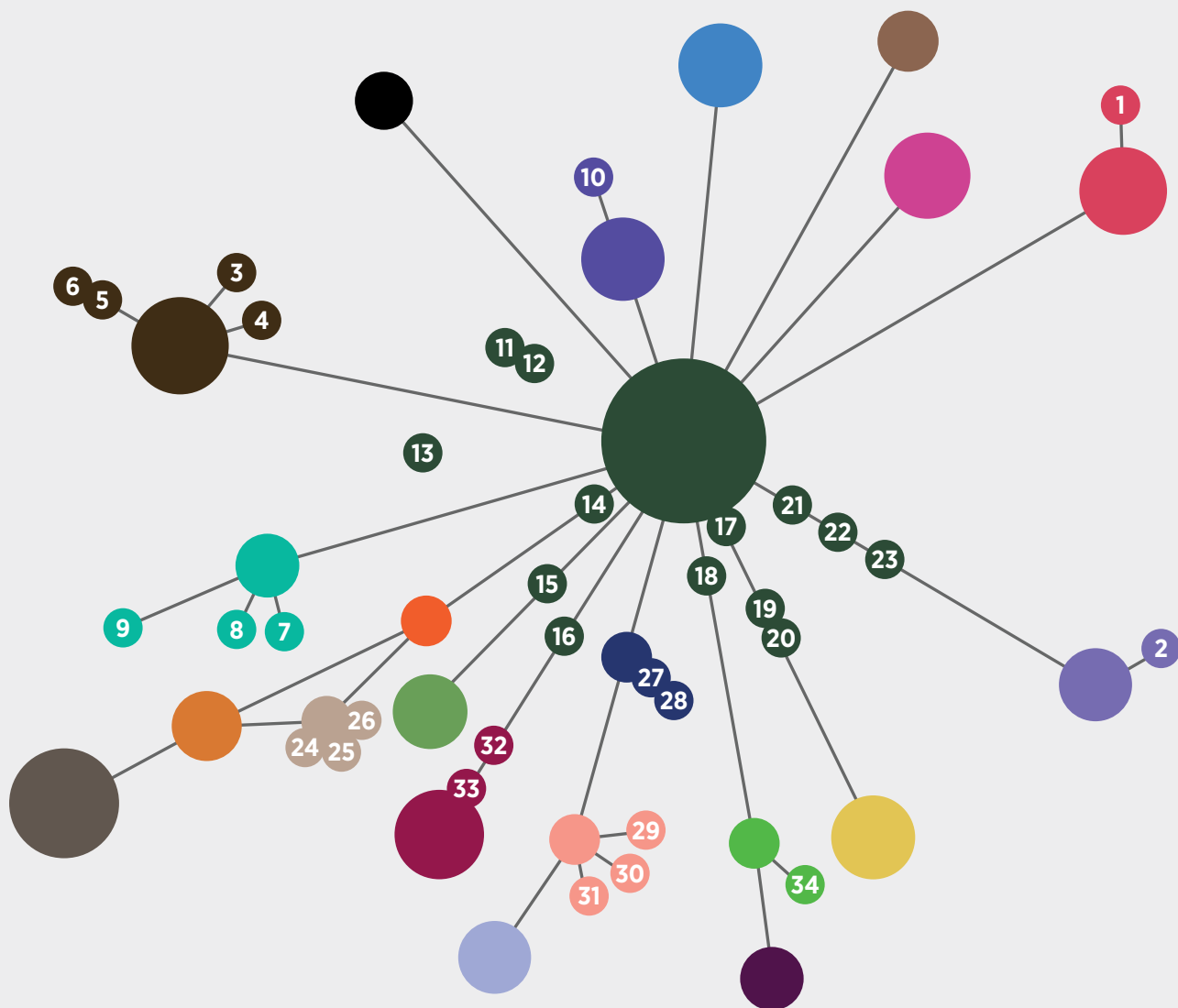
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